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tion (p. 223). Beliefs of this sort gave birth to the philosophical doctrines of metempsychosis and the like. The whole discussion opens up wide fields of thought, and we shall look with interest for the continuation.

*W. W. N.*

**GEORGIAN FOLK-TALES.** Translated by MARJORY WARDROP. (Grimm Library, No. 1.) David Nutt, London. 1894. Pp. xii, 175.

The tales of this collection belong to three groups: Georgian (sixteen tales), Mingrelian (eight tales), and Gurian (fourteen tales). As the translator remarks, the *märchen* of Part II. are more simple than those of Part I., while Part III. consists of jests and didactic stories. It must not be supposed that this divergency corresponds to racial differences; it seems to depend on the taste of the collectors. The language of the Mingrelian tales, in part at least, represents a genuine and popular style, while the romantic and ornamental form of the Georgian *märchen* suggests literary alteration on the part of the narrators. Of the Georgian tales some are variants of familiar European types; in these cases the forms are generally less primitive and original than those of Grimm and other Western collectors. Thus the story of Cinderella is represented by a variant answering to the Scotch story, "Rashin Coatie;" the Georgian name *Conkajgharuna* corresponds, meaning Tatter-coats. In this version, we have the visit of the heroine to the grave of the helpful animal, the cow, and her attendance at church in splendid apparel; but instead of losing the slipper at the church, she drops it into a brook in her flight; the king's horses see the shining gold in the water and refuse to drink. The king, finding the slipper, sends his viziers in search. The trait is pretty, but seems obviously the addition of a narrator. In a previous number the writer of this notice has indicated his opinion that the tale of Cinderella is of recent European origin, and it would appear likely that this tale, as well as several others of the collection, are of modern introduction from Western Europe. The interesting tale of *Ghvthisari*, on the other hand, makes the impression of being the remnant of a popular epic; whether or no this is the case, perhaps a thorough acquaintance with the folk-lore of the province would enable an inquirer to decide. Among noticeable incidents may be mentioned the drawing out of a sword plunged in a block of stone, as a test of the merit of the hero; this trait we encounter in the familiar Arthurian legend. In a Mingrelian tale (p. 141) we notice the ability to leap up to the wall of a castle, and thus reach the princess; the same power is a commonplace of mediæval Irish sagas.

*W. W. N.*